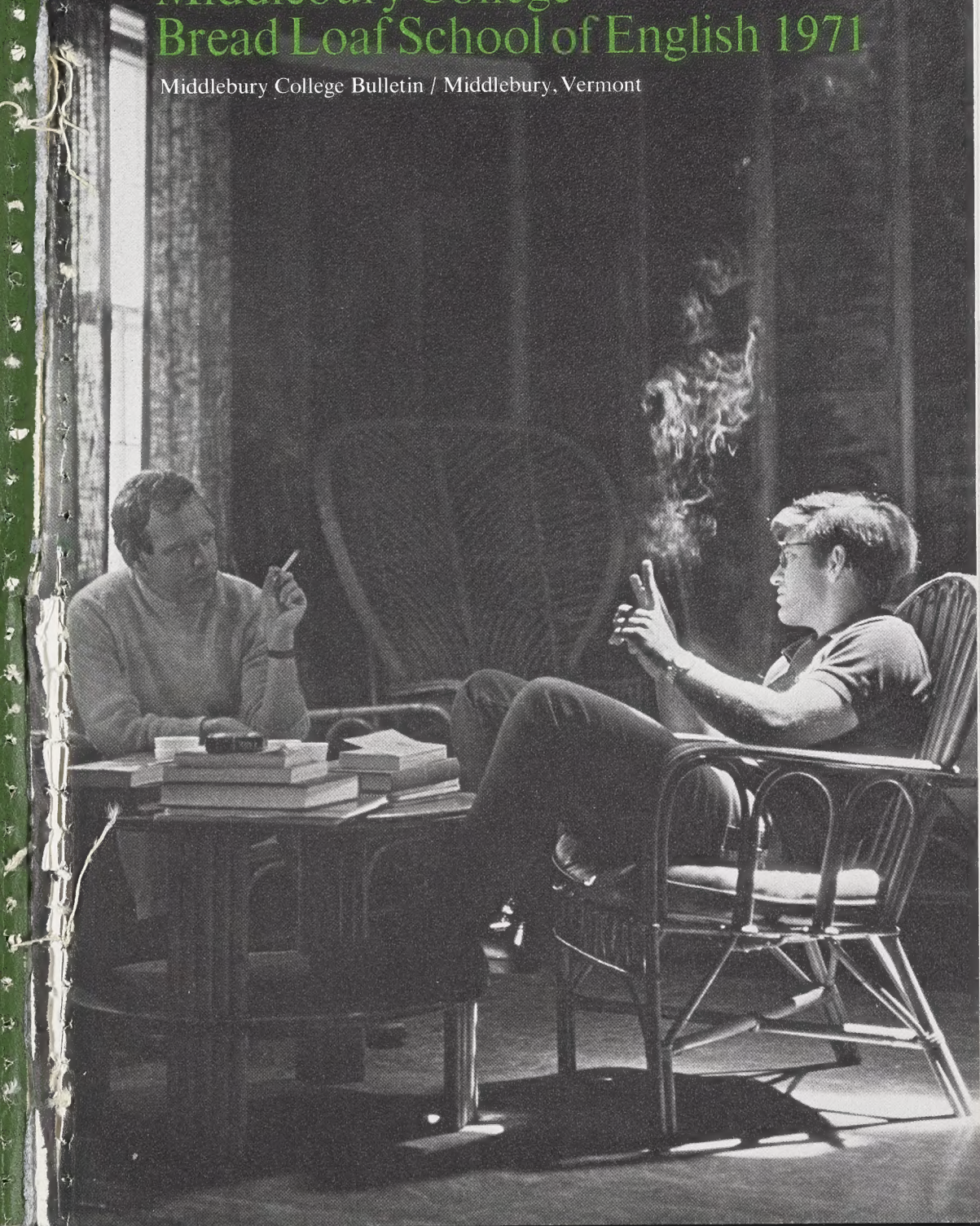


# Middlebury College Bread Loaf School of English 1971

Middlebury College Bulletin / Middlebury, Vermont





MIDDLEBURY COLLEGE BULLETIN

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Middlebury College  
Bread Loaf  
School of English  
Bread Loaf, Vermont

FIFTY-SECOND SUMMER  
JUNE 30 — AUGUST 15, 1971

DIRECTOR  
Paul M. Cubeta

SECRETARY  
Mrs. O. Vincent Nelson

ASSISTANT SECRETARY  
Mrs. Jonathan Aldrich

## ADMINISTRATION

James I. Armstrong, *President of Middlebury College*  
F. André Paquette, *Director of the Language Schools*  
Miss Betty Bass, *Academic Assistant to the Director*  
Mrs. Marjorie C. Grant, *Administrative Assistant to the Director*  
Mrs. Ena L. Korn, *Secretary to the Director*

## GRADUATE LANGUAGE COUNCIL

**Purpose:** The Graduate Language Council makes recommendations for the Language Schools (domestic and foreign) and coordinates the programs of these Schools with the undergraduate programs in concert with the general educational policy of the College. In addition, the Council serves as a body advisory to the President and the Director of the Language Schools.

**Composition:** The Middlebury College Graduate Language Council is composed of the following:

James I. Armstrong, *President of the College, Chairman*  
Paul M. Cubeta, *Academic Vice President of the College*  
F. André Paquette, *Director of the Language Schools*  
M. Kimberly Sparks, *Chairman of the Division of Foreign Languages*  
T. Richardson Miner, Jr., *Assistant to the President, Recorder*

## BREAD LOAF SCHOOL OF ENGLISH

Telephone until June 29: 802-388-7662  
June 29-August 15: 802-388-7946



# Introduction

## THE AIM

The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School of English aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. Bread Loaf views its masters' degrees as an experience in the mastery of the literary arts, not as a process nor as a compromise, and it affirms a commitment to literary concerns, not to a collection of credits. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated and proud practitioners of a great art. The emphasis at Bread Loaf has always been upon the bond between teacher and student, upon the creative, critical and organic, rather than the mechanical and pedantic, and upon the liveliness of literature, writing and dialogue.

For more than half a century the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions and contaminations of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom and the examined exercise. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community, for no one can live in isolation on the Mountain.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical, and world literature. By affording depth and balance to the literary experience

of its students, most of whom are teachers of literature, Bread Loaf meets their professional needs in literature, language, and literary history, in dramatic arts and the craft of writing, in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

## THE SCHOOL

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The Bread Loaf School of English was organized as a distinctive school of English in 1920. Middlebury College offers no graduate programs in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell early acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several new buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year over 200 students have come from all regions of the United States and from many foreign countries. Of these students 877 have taken the degree of Master of Arts.

During the last fifty years Bread Loaf can count among its faculty members such distinguished teachers and scholars as William Arrowsmith, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Kenneth Connelly, Donald Davidson, Robert Gorham Davis, Elizabeth Drew, Moses Hadas, Martin Price, Perry Miller, John Crowe Ransom, and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the Bread Loaf School



of English on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor at Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt.

## ADMISSION

Students are admitted on the basis of college transcripts and two letters of recommendation. All instruction is at the graduate level. Undergraduates are accepted only under exceptional circumstances. Since the program of study at Bread Loaf can be accommodated to the individual needs of its students, the School does not have a set of requisites for admission. Although an excellent undergraduate record in English and strong supporting letters are the surest criteria for admission, experience has shown that students who have mediocre college records or who have majored in other disciplines may, with experience in teaching, have achieved the maturity and motivation which will assure them of distinguished records at Bread Loaf. The School of English is not prepared to permit an undergraduate transcript any final pronouncement on a candidate's potential as a teacher of English. Bread Loaf prefers to give candidates an opportunity to establish their own capabilities during the first summer. Students are accepted for one summer only and will be readmitted upon application only if there is assurance that the degree requirements can be successfully completed.

Non-degree candidates are considered for admission in any summer.

Although cancellations may make it possible to enroll some students on the waiting list just prior to the opening of the session, early applications are advised in order to insure admission and to obtain first choice of courses.

An application form will be sent on request. All correspondence concerning admission and room reservations should be addressed to the Bread Loaf Secretary, Middlebury College, Middlebury, Vermont 05753.

## THE MASTER OF ARTS DEGREE

Candidates for the degree of Master of Arts must hold a bacca-

laureate degree, or its equivalent, from an approved college. The normal program of study for a summer at Bread Loaf consists of *two* courses. To earn the Master of Arts degree students must present a validated program of ten courses, the equivalent of thirty graduate credits. A course meets five hours a week for six weeks. Students who have demonstrated their ability to perform work of distinguished caliber at Bread Loaf may, at the discretion of the Director, occasionally be permitted to elect a three-course program. A grade of 80 is required in order to receive credit for a course. Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time for the preparation of papers and collateral assignments during the session.

Ordinarily the program presented for a degree must include a minimum of two courses each from Groups II and III; one course from Group IV; and one course from either Group I or Group V: (I) literary criticism, teaching of English, the art of writing, and theatre arts; (II) studies in English Language and Literature through the Seventeenth Century; (III) studies in English Literature since the Seventeenth Century; (IV) studies in American Literature; (V) Classical and Continental Literature. Exceptions to this requirement may be made at the discretion of the Director.

### THE MASTER OF LETTERS DEGREE

The Master of Letters (M. Litt.) program builds in a concentrated and specialized way on the broader base of the Master of Arts in English, which is the first prerequisite for this degree. Students at the time of admission select an area of literary concentration either in a period such as the Renaissance or in a genre like the novel or in a field of special study like theatre arts or comparative literature.

The Master of Letters degree can be earned in three to five summers at the Bread Loaf School of English by following an individually approved program of ten courses or Independent Honors Reading Programs. There is no requirement of a master's thesis.

Candidates for the Master of Letters degree may engage



in as many as four Independent Honors Reading Programs during the intervening winters. In the last summer a student must pass a comprehensive oral examination covering his whole field of concentration.

The program is limited to a few highly qualified candidates. Students who have completed the Master of Arts degree with a distinguished record at Bread Loaf may continue for the Master of Letters degree. Students not previously at Bread Loaf may be admitted to this program if they are holders of a Master of Arts rather than the Master of Arts in Teaching or the Master of Education. Candidates presenting a Master of Arts degree from another institution are accepted provisionally, and the first summer at Bread Loaf is probationary.

## The Faculty

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GEORGE K. ANDERSON, A.B., Ph.D., Harvard; Litt. D., Middlebury. Professor of English, Brown. Professor Anderson was Chairman of the English Department at Brown from 1950 to 1960. A Guggenheim Fellow in 1945, he has assisted in editing *The Literature of England, This Generation, and The World in Literature* and has written chapters on Old and Middle English literature in *A History of English Literature*, now issued separately as *Old and Middle English Literature: from the Beginnings to 1485*. He has published *The Literature of the Anglo-Saxons* and *The Legend of the Wandering Jew*. In 1969 he wrote *The First Fifty Years*, a history of the Bread Loaf School of English. As the 1971 Robert Frost Professor of Literature at the School of English, Mr. Anderson will deliver the annual Robert Frost Lecture.

SACVAN BERCOVITCH, A.B., Sir George Williams; Ph.D., Claremont. Associate Professor of English, Columbia. Before his appointment at Columbia, Mr. Bercovitch taught at Brandeis and at the University of California (San Diego). He has received several awards and grants, both for teaching and research, among them a Guggenheim fellowship (1969-70). His published scholarly work ranges from the medieval English to the contemporary period and includes, most recently, *The Rhetoric of the Jeremiad*, a study in the American Puritan imagination.

W. ROBERT CONNOR, A.B., Hamilton; Ph.D., Princeton. Associate Professor of Classics, Princeton. Mr. Connor is currently Director of the University Scholar Program at Princeton and Chairman of the Committee on the State of Classical Studies of the American Philological Association. A former Fulbright Fellow at Oxford, he has taught at the University of Michigan, has edited *Greek Orations* and is the author of *Theopompus*



and *Fifth-Century Athens* and the forthcoming *The New Politicians of Fifth-Century Athens*.

ALASTAIR D. S. FOWLER, M.A., Edinburgh; D.Phil., Oxford. Fellow of Brasenose College and university lecturer in English at Oxford. Mr. Fowler, who has been a Junior Research Fellow of The Queen's College, Oxford and a Member of the Institute for Advanced Study, Princeton, has been at Brasenose College since 1962. He has taught at University College, Swansea; Indiana University; and the University of Virginia. Author of *Spenser and the Numbers of Time and Triumphal Forms*, he is editor of *De re poetica*, *Spenser's Images of Life and Silent Poetry*; and co-editor of *The Poems of John Milton* and *Positions: An Ordered Set of Topics in Literary Theory*.

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PAUL EDWARD GRAY, M.A., Ph.D., Virginia. Assistant Professor of English, Princeton. Mr. Gray, the John Witherspoon Bicentennial Preceptor at Princeton, has taught in the Princeton Cooperative School Program for disadvantaged high school students. His publications include "*Hard Times*": *A Collection of Critical Essays* and diverse articles and reviews. The author of a forthcoming study of the criticism of fiction, he is also a contributor to *The Yale Review* and *The New Yorker*.

LAURENCE B. HOLLAND, A.B. Princeton; Ph.D., Harvard. Professor of English, Johns Hopkins. Professor Holland was formerly chairman of the American Civilization Program at Princeton; he has taught also at Harvard, Minnesota, Haverford, the Princeton Summer Studies Program for high school students, and Yale. He is the author of *The Expense of Vision: Essays on the Craft of Henry James* and a co-author of *The Literary Heritage of New Jersey*; he has edited *Who Designs America?*, a collection of essays on design, and is a co-editor of a forthcoming bibliography on the blacks in American Civilization. He is on the editorial board of *American Quarterly* and in 1969 was the Robert Frost Professor at Bread Loaf.

A. WALTON LITZ, A.B., Princeton; D.Phil., Oxford. Professor of English, Princeton. At present Chairman of the Council of the Humanities at Princeton, Mr. Litz has also served as Direc-

tor of Graduate Studies. He has published *The Art of James Joyce* and *Jane Austen: A Study of Her Artistic Development*, and has edited *Modern American Fiction: Essays in Criticism* and *Dubliners: Text, Criticism, Notes*. He has written articles on, or prepared editions of, Austen, Hardy, Joyce, Williams, and Wolfe. Mr. Litz is at present completing a study of Wallace Stevens.

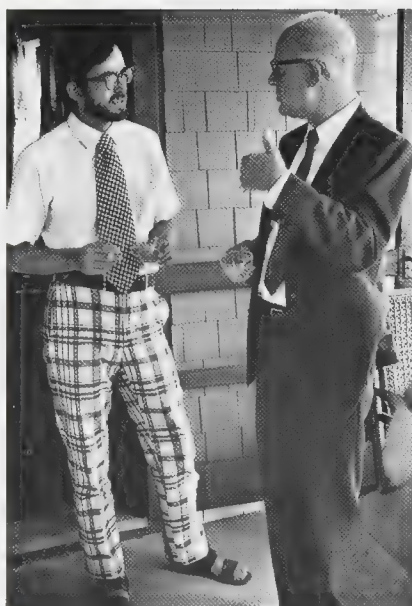
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DOUGLAS R. MADDOX, A.B., Delaware; M.F.A., Carnegie Institute of Technology. Assistant Professor of Theatre Arts and Production Co-ordinator of the Spingold Theatre, Brandeis. Mr. Maddox has served as Technical Director to the José Limón Dance Company on international cultural exchange tours in 1960 and 1963 and as Technical Director and lighting designer for a U.S. tour of the Far East in 1958. He has been Technical Director of the American Dance Festival at New London, Connecticut, and lighting designer for numerous dance programs in New York, Washington, Wilmington, and Pittsburgh.

ROBERT PACK, A.B., Dartmouth; M.A., Columbia. Professor of English, Middlebury. Mr. Pack, who has taught at the Bread Loaf Writers' Conference, is a former Fulbright Fellow, winner of a National Institute of Arts and Letters Award, a Borestone Mountain Poetry Award, and a National Council of the Arts Award. His books of poetry are: *The Irony of Joy*, *A Stranger's Privilege*, *Guarded by Women*, *Selected Poems* and *Home from the Cemetery*. In addition he has published three books of poetry for children, a critical study, *Wallace Stevens: An Approach to His Poetry and Thought*, and he is co-editor of *New Poets of England and America*, and *Classic, Modern and Contemporary: A Collection of Short Stories*.

DANIEL SELTZER, A.B., Princeton, Ph.D., Harvard. Professor of English, Princeton. Before joining the Princeton faculty in 1970, Mr. Seltzer served as Associate Director of the Loeb Drama Center at Harvard, where he was also Professor of English. He has studied at Oxford, has held Fulbright, Woodrow Wilson, and Guggenheim Fellowships, and has also taught at





*Faculty office hours and student conferences — Bread Loaf style.*



*The 1970 Faculty*

*in "thir blissful Bower; it was a place | Chos'n by the sovrán Planter, when he fram'd | All things to man's delightful use."*

*Front (left to right) Paul Gray, Irene Tayler, George Anderson, Wylie Sypher, Robert Pack, Sacvan Bercovitch.*

*Rear (left to right) Paul Cubeta (Director), Alan Trachtenberg, Edward Tayler, David Armstrong, Martin Price, Lawrence Lipking, William Sharp, Douglas Maddox, Michael O'Loughlin.*



Toronto and Birmingham. Actor and director, he has written essays on Shakespeare and has edited Greene's *Friar Bacon* and Shakespeare's *Troilus and Cressida* and *The Merchant of Venice*.

WILLIAM L. SHARP, A.B., M.A., Chicago; Ph.D., Stanford. Professor of Drama, Emerson. Before accepting appointment as Chairman of the Dramatic Arts Department at Emerson this year, Mr. Sharp had taught at Riverside, Stanford, and Middlebury. He is the author of *Language in Drama* and articles on Shaw, Yeats and Tennessee Williams, and the editor of Sheridan's *School for Scandal*. He has acted and directed at the Repertory Theatre in Madison, Wisconsin, the University of California (Riverside), the Shakespeare Festival in Ashland, Oregon, and the Stanford Repertory Theatre.

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EDWARD W. TAYLER, A.B., Amherst; Ph.D., Stanford. Professor of English, Columbia. Professor Tayler has been at Columbia since 1960. His books, *Nature and Art in Renaissance Literature* and *Literary Criticism of Seventeenth-Century England*, are to be followed by one on Milton.

IRENE TAYLER, A.B., M.A., Ph.D., Stanford. Lecturer, Columbia. Mrs. Tayler taught at Stanford for several years before going to Columbia. She received an ACLS fellowship for study in England in 1968-69. An English Institute lecture delivered in 1968 appears in a book of essays about Blake: *Visionary Forms Dramatic*, edited by Erdman and Grant. Her book, *Blake's Gray: A Visionary Reading*, was published this year by Princeton University Press.

ALAN TRACHTENBERG, A.B., Temple; M.A., Connecticut; Ph.D., Minnesota. Associate Professor of American Studies and English; Director of Graduate Studies, American Studies Program, Yale. Mr. Trachtenberg has taught at the University of Minnesota and the Pennsylvania State University. He is the author of *Brooklyn Bridge: Fact and Symbol*, a study of the making of a cultural symbol, and editor of *Democratic Vistas: 1860-1880*, a collection of materials in American cultural history.

## THEATRE STAFF

STEPHEN BOOK, A.B., Adelphi; M.F.A., Stanford. Associate in Theatre for Acting and Directing. Mr. Book has acted and directed at the Stanford Repertory Theater in California and the Westchester Playhouse in New York. This year he has directed in New York City for the Dove Theater Company and the New Repertory Company. At the New Repertory Company he directed the American première of John Whiting's "A Penny for a Song."

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HERMAN GEORGE, Associate in Theatre for Costume and Design. After attending Sacramento State College, Mr. George became a member of the theatre staff at the Actors Workshop in San Francisco and later at the Stanford Repertory Theatre. He has been Resident Designer at the University of California (Santa Barbara) and from 1967 to 1969 Design Co-ordinator at the Tyrone Guthrie Theatre in Minneapolis. Presently Design Director at the Center Opera Company of Minneapolis, he will join the theatre staff of Emerson College next fall.

## VISITING LECTURERS

HAROLD BLOOM, A.B., Cornell; Ph.D., Yale. Professor of English, Yale. Recipient of Fulbright and Guggenheim Fellowships, Mr. Bloom has also taught at Hebrew University. He is the author of *Shelley's Mythmaking*, *The Visionary Company*, *Blake's Apocalypse*, *Yeats*, the Commentary of the Erdman edition of *Poetry and Prose of William Blake* and the forthcoming *The Ringers in the Tower: Studies in the Romantic Tradition*, *Wallace Stevens: The Poems of Our Climate*, and *The Covering Cherub or Poetic Influence*. Mr. Bloom will give the fifth Elizabeth Drew Memorial Lecture.

WILLIAM MEREDITH, A.B., Princeton. Professor of English, Connecticut College. For several summers director of an Upward Bound Program in New London, Mr. Meredith has taught at both the Bread Loaf School of English and the Writers' Conference. Holder of a Woodrow Wilson Fellowship and a Resident Fellowship in Creative Writing at Princeton, he has received three of *Poetry's* annual prizes and grants from the



National Academy of Arts and Letters and the Ford Foundation. His books of poetry are *Love Letter from an Impossible Land*, *Ships and Other Figures*, *The Open Sea*, *The Wreck of the Thresher*, and *Earth Walk*.

#### ADMINISTRATION

PAUL M. CUBETA, A.B., Williams; Ph.D., Yale. Professor of English and Academic Vice President, Middlebury. Director of the Bread Loaf School of English. Before becoming Director of the School of English in 1964, Mr. Cubeta served as Assistant Director of the Bread Loaf Writers' Conference for nine years. He is editor of *Modern Drama for Analysis*, and he has published articles on Jonson and Marlowe. He has held a Carnegie Fellowship in General Education at Harvard and has also taught at Williams.

# Courses

## GROUP I

### 5. *Experiments in the Writing of Poetry*      Tues., Thurs. 2:00-4:15

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This course is designed for those interested in writing poetry, in teaching the writing of poetry, and as an approach to the reading of poetry which stresses the relationship between dramatic form and associative logic. Student work will be discussed in class and in conference with the hope of broadening the writer's awareness of the expressive aspects of technique. The styles and effects of representative contemporary poets will be closely analyzed.

#### *Textbooks:*

*New Poems of England and America*, vol. II (Meridian paperback), and *A Controversy of Poets* (Anchor paperback).

Mr. Pack

### 7. *Introduction to Theatrical Production*      11:30

A study of the art and artistry of the backstage crafts and technologies from the "periaktoi" of Greece to the computerized "cafetorium" of today. Through a combination of lecture, discussion and applied practice in the Little Theatre, the student will gain a broader understanding of scene, lighting and costume design, scene construction techniques, lighting instruments, and stage rigging. Practical design problems will be solved by the class in connection with several of the productions mounted during the summer.

#### *Textbook:*

Oren Parker and Harvey Smith, *Scene Design and Stage Lighting*, 2nd edition, (Holt, Rinehart & Winston).

Mr. Maddox

### 130. *Scene Design and Stage Lighting*      Hours to be Arranged

An advanced study of historical, traditional and contemporary styles of scenic design including work by Appia, Craig, the Bibienas, Inigo Jones, Robert Edmund Jones, Simonson, Bay, Oenslager, and Mielziner. With these masters as stimuli, the accent will be on the students' own development as visual designers for the theatre. Considerable work will be done in the improvement of basic rendering and visual presentation techniques as well as on actual designs for hypothetical productions.



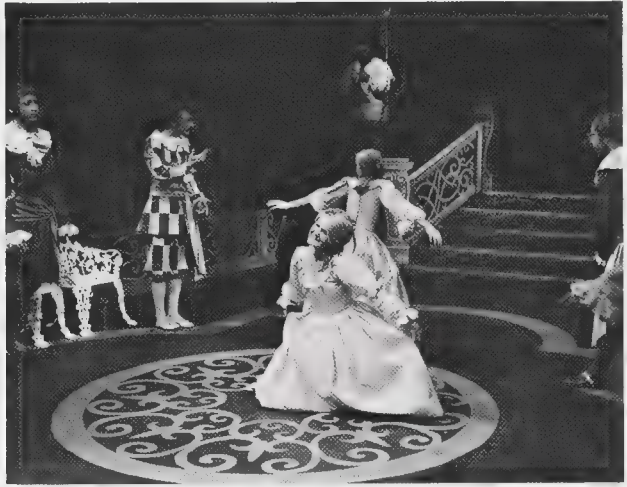


*Scenes from two student-directed  
plays by Ionesco.  
Top and Bottom: "The Chairs."  
Center: "Victims of Duty."*









*Scenes from Molière's  
"The Miser."*



*Prerequisite:*

*Introduction to Theatrical Production* or equivalent.

Mr. Maddox

128. *Design and Costume*

10:30

A study in basic design and its relationship to clothing. The course is concerned with problems confronted by teachers of drama. No drawing skills are necessary.

*Textbooks:*

*Elements of Design*, Donald M. Anderson (Holt, Rinehart, Winston);  
*A History of Costume*, Carl Kohler (Dover Publications).

Mr. George

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60. *Plays in Production*

9:30

This course is designed to look at the problems of putting plays on the stage, specifically classic plays. Five plays from the Greeks to the present will be examined in some detail in order to see how they might be dressed, acted and staged. No specific background in acting or directing is necessary, although the course will be taught from a theatrical rather than a literary point of view.

*Textbooks:*

Sophocles, *Oedipus Cycle*, trans. Fitts (Harvest); Shakespeare, *King Lear*, ed. B. L. Joseph (University of London Press); Congreve, *The Way of the World* (Chandler); Beckett, *Waiting for Godot* (Grove); Miller, *The Crucible* (Viking).

Mr. Sharp

124. *Theater Games*

Mon., Tues., Thurs. 2:00-3:30

Remove the restrictions, both inner and outer, which suppress the spontaneity of any human being, and his natural spontaneity will show itself as artistic creativeness. Viola Spolin's method of Theater Games transforms complicated theater techniques into simple game forms that produce spontaneous behavior. Theater Games have been used successfully as an approach to acting for students of all ages as well as professionals. The use of Theater Games by teachers has shown great value as a catalyst for self-discovery in many different fields.

*Textbook:*

Viola Spolin, *Improvisation for the Theater* (Northwestern University Press).

Mr. Book

129. *Acting Workshop*

Wed., Thurs., Fri. 2:00-3:30

Intensive, practical consideration of various styles in the theater, classi-

cal and contemporary. Students will participate in sessions of exercises, improvisation, and scene work from specific texts, as well as in individual work with the instructor.

*Textbooks (all paperback, as specified):*

Pinter, *The Homecoming* (Grove); Shakespeare, *Hamlet* (Signet); Shakespeare, *Troilus and Cressida* (Signet); Williams, *Cat on a Hot Tin Roof* (Signet); Weiss, *Marat/Sade* (Atheneum); Ibsen, *Hedda Gabler* (Chandler); Congreve, *Way of the World* (Nebraska); Chekhov, *Uncle Vanya* (Oxford).

Mr. Seltzer

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125. *Independent Projects in Theatre*

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production and other drama to be directed by students at Bread Loaf this summer.

Interested students should write the Director. Permission of the Instructor must be secured at Bread Loaf.

Staff

## GROUP II

9. *History of the English Language*

8:30

A study of the development of modern English with special reference to the original sources and later contributions; the formation and growth of the English idiom. Knowledge of Old English (Anglo-Saxon) and Middle English is not required.

*Textbooks:*

A.C. Baugh, *History of the English Language*, revised (1957) edition (Appleton-Century-Crofts), and Leonard H. Frey, *Readings in Early English Language History* (Odyssey Press).

Mr. Anderson

20. *Medieval Epic and Romance*

10:30

The purpose of this course is to acquaint the student with the five most important epics of the Middle Ages and some representative examples of the greatest of all the medieval romance-cycles — the Arthurian. The concept of the hero in both the epic and the romance will be studied, as well as the delicate interrelationship of the two narrative types.

*Textbooks:*

*Beowulf*, trans. E. Talbot Donaldson (Norton); *The Song of Roland*, trans. C. K. Scott Moncrieff (Ann Arbor); *The Poem of the Cid*, trans. W. S. Merwin (Mentor); *The Volsunga Saga*, trans. William Morris (Col-



lier-Paperback); *The Nibelungenlied*, trans. A. T. Hatto (Penguin); *Arthur, King of Britain*, ed. Richard Brengle (Appleton-Century-Crofts); and *Medieval Romances*, eds. Roger S. and Laura H. Loomis (Modern Library College Editions).

The prospective student would be well advised to do preliminary reading in two or three of these works.

Mr. Anderson

54. *Tudor Poetry*

8:30

A study of the Tudor lyric, concentrating on fairly detailed interpretation.

*Textbooks:*

*English Renaissance Poetry*, ed. John Williams (Anchor); *The Oxford Book of Sixteenth Century Verse*, ed. E. K. Chambers (Oxford).

Mr. Fowler

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28. *Shakespeare*

11:30

Emphasis will be placed upon the plays as documents for the theatre, Elizabethan and modern; upon Shakespeare's methods of characterization and his selection of narrative materials; and upon each play as a part of a larger design in the playwright's development.

*Textbooks (all "Signet" paperbacks, New American Library, Inc.):*

*Richard III, Love's Labor's Lost, A Midsummer Night's Dream, Richard II, Henry IV, Part One, Henry IV, Part Two, Henry V, The Merchant of Venice, Much Ado About Nothing, Julius Caesar, Twelfth Night, Hamlet, Troilus and Cressida, Othello, Macbeth, King Lear, Antony and Cleopatra, The Winter's Tale, The Tempest.*

Mr. Seltzer

GROUP III

34. *The Novel and Techniques of Persuasion*

11:30

A consideration of selected early English novels and of the way in which diverse narrative strategies are employed to shape the beliefs and attitudes of the reader.

*Textbooks:*

Defoe, *Moll Flanders* (Riverside); Richardson, *Pamela* (Norton); Sterne, *Tristram Shandy* (Odyssey); Austen, *Mansfield Park* (Riverside); Emily Brontë, *Wuthering Heights* (Holt, Rinehart, Winston); Dickens, *Great Expectations* (Holt, Rinehart, Winston). Students should also purchase, if possible, Wayne C. Booth, *The Rhetoric of Fiction* (Phoenix).

Mr. Gray

44. *English Literature and Art: 1730-1830* 9:30

We will discuss developing ideas and techniques in a selection of plays, novels, poetry, essays, and pictures of this period.

*Textbooks:*

*English Prose and Poetry 1660-1800* (Rinehart 110); *Six Eighteenth Century Plays* (Riverside B85); *Samuel Johnson* (Rinehart 57); *Three Gothic Novels* (Penguin EL36); *Prose of the Romantic Period* (Riverside B57); *Penguin Book of English Romantic Verse* (Penguin D102).

Mrs. Tayler

14. *British Poetry Since 1900* 10:30

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A sampling of the work of the main British poets of the twentieth century, with a view to distinguishing their individual qualities.

*Textbooks:*

*Cambridge Book of English Verse, 1900-39*, ed. A. Freer and J. Andrew (Cambridge); *British Poetry Since 1945*, ed. E. Lucie-Smith (Penguin); *Penguin Modern Poets No. 14: Alan Brownjohn, Michael Hamburger, Charles Tomlinson* (Penguin).

Mr. Fowler

101. *Yeats and Joyce* 8:30

An intensive study of the two writers, with special emphasis on the Irish background.

*Textbooks:*

Joyce, *Dubliners*, ed. Robert Scholes and A. W. Litz (Viking Critical Library); *A Portrait of the Artist*, ed. Chester G. Anderson (Viking Critical Library); *Ulysses* (Modern Library); *Finnegans Wake* (Viking Compass paperback). Yeats, *Collected Poems* (Macmillan) and *Autobiography* (Collier paperback).

Mr. Litz

21. *Modern Fiction* 9:30

A survey of British and American fiction during the past 25 years, with particular attention to the picaresque, absurdist, and aesthetically self-conscious novels produced since the War. Emphasis will be placed on formal and stylistic qualities of the works in question.

*Textbooks:*

Samuel Beckett, *Watt* (Grove); Kingsley Amis, *Lucky Jim* (Viking-Compass); Saul Bellow, *Henderson the Rain King* (Viking-Compass); John Barth, *The Sot-Weed Factor* (Grosset and Dunlap); Vladimir Nabokov, *Pale Fire* (Berkeley-Medallion); Anthony Burgess, *A Clockwork Orange* (Ballantine); Thomas Pynchon, *The Crying of Lot 49* (Ban-



*Picnic at the Robert Frost Memorial Farm.*





*Intramountain Sports at  
Bread Loaf.*  
*Top: The afternoon  
swimming program.*  
*Center: The evening  
coeducational volley ball  
game.*  
*Bottom: The Sunday  
afternoon softball game.*



tam); Kurt Vonnegut, Jr., *Cat's Cradle* (Dell); John Fowles, *The French Lieutenant's Woman* (Signet); Collateral reading: Iris Murdoch, *The Unicorn* (Avon); Donald Barthelme, *Snow White* (Bantam); Ken Kesey, *One Flew Over the Cuckoo's Nest* (Viking-Compass).

Mr. Gray

#### GROUP IV

118. *Hawthorne and Melville* 10:30

Major themes and forms in the fiction of Hawthorne and Melville, with emphasis on their conception of art and the artist.

##### Textbooks:

Hawthorne, *Selected Tales and Sketches* (Holt, Rinehart, Winston), *The Scarlet Letter* (Bobbs, Merrill), *The House of the Seven Gables* (Holt, Rinehart, Winston); Melville, *Moby Dick* (Bobbs, Merrill), *Pierre* (Signet), *The Confidence Man* (Bobbs, Merrill), *The Portable Melville* (Viking). Optional: F. O. Matthiessen, *The American Renaissance* (Oxford).

Mr. Trachtenberg

50. *Puritanism and American Literature* 11:30

American Puritanism and its legacy to the national literary tradition.

##### Textbooks:

*Colonial American Writing*, ed. Pearce (2nd edn., Rinehart); Hawthorne, *Scarlet Letter and Other Tales of the Puritans*, ed. Levin (Rinehart); Faulkner, *Light in August* (Modern Library); *Romantic Movement in American Writing*, ed. Fogle (Odyssey); Henry James, *Great Short Novels*, ed. Rahv (Dial); West, *Miss Lonelyhearts and the Day of the Locust* (New Directions); Miller, *The Crucible* (Bantam); Lowell, *Lord Weary's Castle* (Harvard, paperback, 1968), and *Old Glory* (Noonday).

Mr. Bercovitch

41. *The City in American Literature* 8:30

Versions of the city in American writing.

##### Textbooks:

Franklin, *Autobiography* (Riverside), Thoreau, *Walden* (Riverside), Whitman, *Leaves of Grass* (Modern Library College Edition), T. S. Eliot, *Waste Land and Other Poems* (Harcourt Brace), Fitzgerald, *The Great Gatsby* (Scribners), Richard Wright, *Native Son* (Harper, Row), Saul Bellow, *Seize the Day* (Fawcett), Williams, *Paterson* (New Directions).

Mr. Trachtenberg



122. *Revolution and Reform in American Fiction* 11:30

Revolution and social reform as motives in American fiction.

*Textbooks:*

Cooper, *The Pioneers* (Rinehart); Thoreau, *Walden*, (Riverside); Hawthorne, *The Blithedale Romance* (Norton); James, *The Bostonians* (Modern Library College Edition); Twain, *A Connecticut Yankee in King Arthur's Court* (Signet); "Benito Cereno" and *Billy Budd* in *Billy Budd and Piazza Tales* (Dolphin); Ellison, *Invisible Man* (Signet).

Mr. Holland

117. *Faulkner* 9:30

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Tradition and innovation in Faulkner's fiction, with emphasis on comic and Gothic conventions.

*Textbooks:*

"Old Man" in *Three Famous Short Novels* (Vintage); *The Hamlet* (Vintage); *Light in August* (Modern Library College Edition); *Go Down Moses* (Modern Library); *The Sound and the Fury* (Vintage); *As I Lay Dying* (Vintage); *Absalom, Absalom!* (Modern Library College Edition); *Faulkner in the University* (Vintage).

Mr. Holland

62. *Modern American Poetry* 10:30

Tradition and innovation in the works of Frost, Pound, Eliot, and Stevens.

*Textbooks:*

Frost, *Selected Poems* (Rinehart paperback); Pound, *Selected Poems* (New Directions paperback); Eliot, *Collected Poems and Plays* (Harcourt Brace); Stevens, *Poems* (Vintage paperback).

Mr. Litz

GROUP V

105. *Ancient Comedy: Drama and the Novel* 8:30

A study of the emergence of the types of ancient comic heroes and comic structures with special attention to the Aristophanic Old Comedy, Menander's New Comedy, Euripidean Tragi-Comedy, the transference of the art to Rome (Plautus and Terence) and the emergence of the ancient picaresque novel in Petronius and Apuleius.

*Textbooks:*

L. Casson, *Masters of Ancient Comedy* (Funk and Wagnall paperback); Aristophanes, *Birds and Clouds*, trans. Arrowsmith (New American Library); Aristophanes, *Lysistrata*, trans. Parker (New American Library);

Euripides, *Cyclops* and *Helen*, ed. Lattimore (Chicago Greek Tragedies, Vol. II); T. S. Eliot, *Cocktail Party* (Harcourt Brace Paperback #69); Plautus, *Menaechmi*, trans. Bovie (Chandler); Plautus, *Three Plays*, trans. Roche (New American Library); Shakespeare, *Comedy of Errors* (Dell 1425); Petronius, *Satyricon*, trans. Arrowsmith (New American Library); Apuleius, *Golden Ass*, trans. R. Graves (Noonday Press).

Mr. Connor

64. *Classical Myth and Modern Literature*

10:30

A study of the influence of the classical myths on the literature of ages that had ceased to believe in them as religion or history. Four or five major mythic cycles will be studied in four periods of special literary interest: Fifth Century B.C. Athens (esp. Euripides); First-Century Rome (esp. Ovid and Seneca), France from the 1920's to World War II (esp. Cocteau, Anouilh, Joyce, Giraudoux and Sartre) and the post-war English speaking world (esp. Eliot, R. Jeffers, Updike).

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*Textbooks:*

J. L. Sanderson and I. Gopnik, *Phaedra and Hippolytus* (Houghton Mifflin paperback); Euripides, *Hecuba and Heracles Driven Mad*, trans. Velacott (Penguin L 129); Euripides, *Orestes*, trans. W. Arrowsmith and ed. Grene and Lattimore (WSP); Ovid, *Metamorphoses*, trans. R. Humphries (Indiana); Shakespeare, *Troilus and Cressida* (Penguin AB 13); Sophocles, *Oedipus Cycle*, trans. Fitts and Fitzgerald (HB 8); Cocteau, *Infernal Machine* and *Orpheus* (New Directions 235); Anouilh, *Eurydice* and *Antigone* in *Five Plays* (Hill and Wang); Sartre, *Flies* in *No Exit and Other Plays* (Vintage 16); T. S. Eliot, *Family Reunion* (Harcourt Brace 71).

Mr. Connor

120. *Epic and Tragedy*

11:30

Enquiry into the major genres of antiquity and the Renaissance, with special emphasis on the problems involved in teaching such works; some talk of love and death, art and life, time and eternity, students and teachers. . .

*Textbooks:*

Homer, *Iliad*, trans. R. Lattimore (University of Chicago Press); Homer, *Odyssey*, trans. R. Lattimore (Harper & Row); Aeschylus, *Oresteia*, trans. R. Lattimore (University of Chicago Press); Sophocles, *Antigone*, trans. Elizabeth Wyckoff (University of Chicago Press); Sophocles, *Oedipus the King*, trans. David Grene (University of Chicago Press); Sophocles, *Oedipus at Colonus*, trans. R. Fitzgerald (Harcourt Brace); Vergil, *Aeneid*, trans. W. F. Jackson Knight (Penguin); Shakespeare, *Hamlet*; Milton, *Paradise Lost* and *Samson Agonistes*.

Mr. Tayler

37. *The Modernist Tradition*  
*in English and Continental Fiction*

9:30

Classics of modernist fiction.

*Textbooks:*

Dostoevsky, *Notes from Underground* (Dutton); Conrad, *Heart of Darkness* (Signet); Malraux, *Man's Fate* (Vintage); Kafka, *Selected Stories* (Modern Library); Mann, *Death in Venice and Seven Other Stories* (Vintage); Borges, *Ficciones* (Grove); Beckett, *Watt* (Grove).

Mr. Bercovitch

125. *Independent Reading Programs*

*Hours to be arranged*

30

Students who have done graduate work of exceptional quality in an area of literary study may with the approval of the Director design as one of their courses a summer's program based on a reading list, conferences and papers.

Staff



# General Information

## INDEPENDENT HONORS READING PROGRAM

With the approval of the Director and an appropriate member of the Bread Loaf faculty, a qualified student may plan to prepare himself in an area of English, American, classical or continental literature by a program in independent reading during the academic year. The student must have taken a course at Bread Loaf in the area of his proposed program and have demonstrated his competence by securing a grade of 90 or higher in that course. Arrangements are completed before the fifth week of the previous summer. Each Reading Program culminates in a long essay or a written test and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Grades in these programs are determined on a Pass/Fail basis. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M. Litt. degree. A tuition fee of \$75.00 is charged for each program.

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## TRANSFER CREDITS

A limited amount of graduate work may be transferred from other accredited institutions. Each case must receive the approval of the Director, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include *no more than six transferred credits*. Such credits are normally earned in language or literature. Thus, if six credits are transferred, each degree may be earned in four summers and in exceptional cases in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Credits transferred must be accepted toward the Master's degree in English at the institution where they were earned, and must be of B grade (80) or better. Effective with students who began graduate work at Middlebury after 1956, graduate credits

earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

#### BREAD LOAF-NEWTON PROGRAM FOR PROSPECTIVE ENGLISH TEACHERS

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In conjunction with the Newton Schools of Newton, Massachusetts, the Bread Loaf School sponsors a program offering four years of summer study at Bread Loaf and three years of supervised teaching at Newton, leading to the Master of Arts degree in English and to consideration for tenure in the Department of English in one of the two Newton High Schools.

Each year, two candidates are selected by the Bread Loaf School of English from a list of strong liberal-arts college students. The program, which meets certification requirements in Massachusetts, is also open to teachers with limited experience. The program begins with summer study at Bread Loaf, and then moves to Newton, where the student teaches under supervision at one of the Newton High Schools. At the end of the third year, Newton evaluates the candidate's supervised teaching, for which the Bread Loaf School awards six credits. Supervision of candidates is intensive the first year and less formal in the second and third.

In 1970-71 first-year candidates received a salary of \$6,950. In the second and third years of supervised teaching, the salary will be increased at the normal rate of increment on the Newton salary scale. No tuition fee is charged for the three years of supervised teaching. Candidates who earn the M.A. and accept tenure in the Newton Public Schools move to the Master's level on the fourth step of the Newton salary scale. In 1970-71 that step was \$9,150. Candidates who have had a year of teaching experience are placed on the second step of the salary scale for teachers-in-training.

Applications for the Program must reach the Director of the Bread Loaf School of English by April 15. The strongest candidates, in the judgment of the Director, are invited to Newton for an interview in early May. The final selection of candidates is made by the Newton Schools about May 15.

## CHOICE OF COURSES

Correspondence in regard to the choice of courses should be addressed to the Director. The choice must regularly be completed before the beginning of the session, and a fee of \$1.00 is charged for course changes made after July 5. Early arrangements are advised, as the School may limit the size of any class for the most effective instruction.

## AUDITORS

In addition to the two courses taken for credit, a student is encouraged to enroll as an auditor in a third course. Auditors are not admitted to courses in preference to regular students; hence final permission to audit is not given until registrations are completed. Students regularly registered for a course may not change their status to that of an auditor without special permission of the Director, never after the third week of the session.

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Non-credit students are occasionally admitted to Bread Loaf at the regular tuition. They do not participate in the class work, either oral or written, and they do not take the final examination.

## ACCOMMODATIONS

Students are expected to be in residence through the entire term. Arrangements for personal laundry may be made after arrival, at the front office. No student rooms will be ready for occupancy until Wednesday morning, June 30.

There are no accommodations on campus for members of a student's family, but cabins, farms, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are usually available. Securing off-campus housing is the responsibility of the student, but the Bread Loaf Secretary will try to provide assistance.

## BOOKS

A bookstore for the sale of textbooks, stationery, and supplies is maintained for the convenience of the students. Required texts for each course are ordered for all students enrolled before May 1. It may occasionally be necessary to substitute oth-



er texts for those listed in the courses of instruction. Although it is impossible to advise students of these changes, the bookstore will stock copies.

## FEATURES

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The dramatic productions, directed by students and faculty, are highlights of each Bread Loaf session. Students are encouraged to participate in all aspects of mounting a production in the pleasant and informal atmosphere of the Little Theatre. They are also invited to join the Bread Loaf Madrigalists, who give several informal concerts each summer.

The lecture program at Bread Loaf introduces students to distinguished scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists, educators, critics. They include William Carlos Williams, Richard Eberhart, Malcolm Cowley, Allen Tate, Francis Fergusson, Mary McCarthy, Saul Bellow, Richard Wilbur, R. P. Blackmur, Howard Nemerov, C. L. Barber, Northrop Frye and Archibald MacLeish.

A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are becoming a popular Bread Loaf tradition.

Several times each week students will have the opportunity to view classic or experimental modern films at Bread Loaf.

The facilities of Starr Library at Middlebury College, which includes the Abernethy Collection of Americana and the Robert Frost Room, are available to the English School students. The Davison Memorial Library at Bread Loaf contains reference books, magazines, and newspapers for campus use.

## RECREATION

Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. Students are well-advised in bringing warm clothing. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail — “a footpath in the wilderness” — which

winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball playing field, tennis, volley ball and croquet courts are available for student use. There is also a golf course in Middlebury. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond.

## FEES

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The administration reserves the right to make any changes without notice in courses, staff, and all arrangements at Bread Loaf. The 1971 fees for tuition, board and room are as follows:

Tuition:	\$380
Board:	200
Room:	95—\$145
Total:	\$675—\$725

Each applicant who is accepted is asked to pay a \$50 Registration Fee, which is applied to the student's total bill. This fee is refunded if notice of cancellation is received before May 1; after May 1 no refunds are made. An applicant is considered officially registered only upon receipt of this fee. Money should not be sent until the Secretary requests payment. Rooms are assigned only to students registered officially; therefore, a room deposit is not required.

### *Insurance*

The tuition fee also includes a fee for an accident insurance policy with limited coverage.

### *Payment*

Final bills are mailed on May 15. Students are advised to avoid delay and inconvenience by mailing all money for fees, board, room, etc., in the form of money orders, express checks, or cashier's checks on an accredited bank. Checks should be made payable to Middlebury College.

### *Refunds*

Because of fixed obligations for service and instruction, persons arriving late or leaving school before the close of the session must not expect refunding of any charges for the unconsumed time.

### MEDICAL FACILITIES

A registered nurse is in attendance and the College's Medical Director is available for consultation. The well-equipped Porter Hospital at Middlebury is within easy reach.

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### SCHOLARSHIPS AND WAITERSHIPS

Some scholarship aid is available for the 1971 session. This aid is awarded on the basis of scholastic ability and financial need. Special consideration is given to teachers of the disadvantaged, urban or rural. Application should be made to the Director by April 15.

A few positions are open to students desiring to earn part of their summer expenses by waiting on table. The compensation for this work is board and room. An application form may be obtained by writing to the Bread Loaf Secretary. Applicants for scholarships and waiterships will be notified of the decision of the School prior to May 1.



# 1971 Schedule of Classes

*Roman Numerals refer to Group Classification*

8:30

9	History of the English Language (II)	Mr. Anderson
41	The City in American Literature (IV)	Mr. Trachtenberg
54	Tudor Poetry (II)	Mr. Fowler
101	Yeats and Joyce (III)	Mr. Litz
105	Ancient Comedy: Drama and Novel (V)	Mr. Connor

9:30

21	Modern Fiction (III)	Mr. Gray
37	The Modernist Tradition (V)	Mr. Bercovitch
44	English Literature and Art: 1730-1830 (III)	Mrs. Tayler
60	Plays in Production (I)	Mr. Sharp
117	Faulkner (IV)	Mr. Holland

10:30

14	British Poetry Since 1900 (III)	Mr. Fowler
20	Medieval Epic and Romance (II)	Mr. Anderson
62	Modern American Poetry (IV)	Mr. Litz
64	Classical Myth and Modern Literature (V)	Mr. Connor
118	Hawthorne and Melville (IV)	Mr. Trachtenberg
128	Design and Costume (I)	Mr. George

11:30

7	Introduction to Theatrical Production (I)	Mr. Maddox
28	Shakespeare (II)	Mr. Seltzer
34	The Novel and Techniques of Persuasion (III)	Mr. Gray
50	Puritanism and American Literature (IV)	Mr. Bercovitch
120	Epic and Tragedy (V)	Mr. Tayler
122	Revolution and Reform in American Fiction (IV)	Mr. Holland

*Mon., Tues., Thurs. 2:00-3:30*

124	Theatre Games (I)	Mr. Book
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*Tues., Thurs. 2:00-4:15*

5	Experiments in the Writing of Poetry (I)	Mr. Pack
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*Wed., Thurs., Fri. 2:00-3:30*

129	Acting Workshop (I)	Mr. Seltzer
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*Hours to be Arranged*

125	Independent Projects in Theatre or Literature (I-V)	Staff
130	Scene Design and Stage Lighting (I)	Mr. Maddox

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